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Compendiums: Slimes, Spells, Story Mechanics, Monks

Misc: Monk Adventure, Warlock Tweaks, Stealth Rules

Fun: Goat Background, Hag Items, Mechs

STORYGAME MECHANICS

INTRODUCTION

There are several types of table top role playing games (ttrpgs) such as Old School Renaissance, Storygames, Dungeon Crawls, Wargames. Each has their loyal fans, who support their genre for various reasons.

Dungeons and dragons, possibly due to its prominence, is difficult to put into any of these buckets. It is characterized by being the foremost in public vision, as it has been a leader in pushing a niche hobby towards the limelight.

If anything, DnD's strength is that it is designed to appeal to a large spectrum of players. However, due to it being both relatively well known and a generalist, there's likely to be a significant population of people who would rather be playing OSR games, storygames, etc.

I suspect the largest group who are misplaced are those seeking story-driven roleplay intensive games. One, because of influences like Critical Role, which deliver on an immersive roleplay heavy experience, and two -- because for people, the closest point of comparison are boardgames, which don't have the roleplaying elements at all. They are drawn to DnD due to this contrast, not realizing there are systems even more specialized.

Rather than just recommend some storygames to try (see below), this document will try to bring some of these storygame mechanics to DnD5e.

CONTEXT:

This is a summary and an attempt at a stand-alone 5e implementation of advice received from user Emma Renault on the Discord of Many Things Discord server regarding storygame mechanics for players.

SUGGESTED READING

- *Monsterhearts 2* by Avery Alder
- *Apocalypse World* 2nd Edition by D. Vincent Baker and Meguey Baker
- *Blades in the Dark* by John Harper
- *Chuubo's Marvelous Wish-Granting Engine* by Jenna K. Moran
- *Dungeon World* by Adam Koebel and Sage LaTorra
- *Urban Shadows* by Andrew Madeiros and Mark Diaz Truman
- *Annalise* by Nathan D. Paoloetta
- *Nobilis Essentials Vol 1: A Guide to the Powers* by Jenna K. Moran
- *Dream Askew* by Avery Alder
- *The 13th Age* by Lee Moyer, Aaron McConnell, Rob Heinsoo, and Johnathan Tweet
- *Mobile Frame Zero: Firebrands* by D. Vincent Baker
- *Lords of Gossamer and Shadow* by Jason Durall
- *Night Witches* by Jason Morningstar

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Simply the idea that instead of the DM creating the world, the players help shape the world that they will be playing. The collaborative session can happen before or after the DM has already done some work on the world or the players have created their characters.

- Characters then World: Quick Version
- World then Characters: Play a Game

5. EVERY DIE RESULT MEANS SOMETHING

Failure feels bad, and worse yet, is boring and slows the game. This is simply the idea that failure, whether it be for skill checks or story arcs, should typically involve succeeding at a cost.

- Skill checks table
- Story Arcs

4. GOAL BASED PLAY

Set a narrative goal, with and make it relevant by 1. setting milestones and 2. creating opportunities for roleplaying exp for small actions that can be done once per day.

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Change in mindset: you are not only in charge of "simulating" your character, you're involved in letting your character fall into situations that are complex and dramatic for the purposes of developing the story.

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Your character might become unplayable for a variety of different reasons. When life is cheap - there are other ways you retire your character.

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Codifying how well you know other characters and in what setting. Useful as an internal guideline for how you should make decisions regarding other characters, as well as brainstorming interactions for starting parties.

- Hx - History Points
- Background Table
- Class Table

CREDITS

Written by Emma Renault, (originally as Metabot's notes on Emma's "Top 5 storygame mechanics that DnD could learn from"). Arranged by _Metabot.

COLLABORATIVE WORLD GENERATION

SUMMARY

Simply the idea that instead of the DM creating the world, the players help shape the world that they will be playing. The collaborative session can happen before or after the DM has already done some work on the world or the players have created their characters.

IMPLEMENTATION

CREATE CHARACTERS FIRST

One way to do this is to have a rough idea about what your player wants to play as before starting world generation.

This is adapted from standard Powered by the Apocalypse practice, specifically Monsterhearts 2 by Avery Alder

Start by getting input from the players about what setting details are already implied or required by their characters. If there's a druid, does the game need to be set near a heavily forest area? If there's a triton, does it need to be oceanside? If there is a paladin, is there a paladin order in the town? Let the main characters serve as a starting place for deciding where the game will be set.

Collectively establish a vague idea. Then as MC, turn to the player on your left. Ask them a question about the setting. Proceed to the next player, working your way clockwise around the table. If after one round you feel satisfied, move on. If it feels like your setting is still bare and underdeveloped, go around the table once more. It's fine for people to interject ideas and riff off one another, but make sure that the person you ask a question to has the final say. Now is a great time to nudge the social dynamics at the table, and a well timed "okay, these are all great ideas, but ultimately I asked Kate this question, and I want to hear Kate's answer" can go a long way towards ensuring that everyone has equal input.

Ask questions that give you a better sense of the physical environment, the broader socio-political context, and how race and class issues manifest themselves in the local culture. Ask questions that establish key landmarks that you plan to incorporate into scene framing down the road, like the gigantic statue of the benevolent lich king in the town square, or the rustic chalet-style lodge down at the end of Voleski Street. Feel free to add a few of your own ideas into the mix along the way.

Don't attempt to create an exhaustive and definite portrait of the setting. Leave lots of room to discover more during play, or to add details when doing so would offer a convenient opportunity. Get enough details so that everyone is excited and on a similar page, and then move on.

PLAY A GAME!

There turns out to be a lot of different games where the goal is simply to create a world together that seems vibrant and interesting. Here are several, with some of their differences laid out:

- **Microscope:** Microscope gives you built-in boundaries & lets you design the whole history of your world if you want, only fleshing out details for the sections that intrigue you. It's worth noting that Microscope will put each player in the shoes of several different characters over the course of the game, and in all likelihood several different generations (or even centuries) of in-game time.
- **Dawn of Worlds:** "Dawn of Worlds" is a worldbuilding rpg where you play as gods creating a fantasy world from scratch. In Dawn of Worlds you get points every turn to change the world any way you wish. It doesn't have the same 'zoom in' mechanics as Microscope but it does enable collab world gen with some boundaries to keep everyone in check. Its free, takes an hour or so to play.

HOW THIS HELPS

"A problem I've seen a lot in DnD communities and play is people having different expectations about the setting, differing understandings of the setting, different views of what the setting is like based on the material that's been presented, and I feel like this is an extremely useful tool for getting everyone on the same page, and giving the players a feeling of agency in what kind of world they're playing it. Everyone gets on the same page, and everyone gets to feel like their voice is heard and valued in the set-up for the campaign." - Emma

Collaborative World Generation in general is great for setting expectations and increasing player's engagement. While some DM's delight in the minutia of world building, its not something that necessarily improves the quality of play for players if they don't engage with it.

Collaborative World generation is not meant to be comprehensive - with gaps being filled when details come up or later, by the DM.

VARIANT: WORLD INFO CARDS

This isn't limited to collaborative world gen but its related and a cool concept from [/u/Suliflin](#) I wanted to share. After doing world gen, the DM may want to flesh out some ideas, pull together story threads, etc, but proliferates the information randomly and piecewise through cards

Each player takes a number of cards equal to our $[int + 1]$ that have information about the world, from several decks. Deck categories can include things like: Class, Race, History, Background, History, Magic, Region, Religion, Rumor (partial truths), and Artifacts. You can also include a "False information" deck that you draw $[5 - int]$ cards from (and shuffle in).

Some of the information might be used as a plot hook in the future, and its nice having some player knowledge that is relevant once you start playing, instead of having to do knowledge checks to determine what your character knows. You can reuse these cards to disseminate information later in the game.

EVERY DIE RESULT MEANS SOMETHING

SUMMARY

Failure feels bad, but the worse danger is that its boring and slows down the game. This is simply the idea that failure, whether it be for skill checks or story arcs, should involve succeeding at a cost.

IMPLEMENTATION

COMPLICATIONS

Here are some examples of results for a partial failure - when you fail a skill check by 5 or less.

Skill	Complication: You Succeed, but...
Strength	You strain your back - You must succeed on a Constitution save or take your 1d6 + character level in damage.
Athletics	You must succeed on Constitution save or suffer one level of exhaustion.
Acrobatics	Only just... your pack slips and something falls out. You must succeed on a Dexterity save or lose one random weapon or item.
Slight of Hand	You fumble around and the target is suspicious - [Die -2] turns later he checks his pockets and notices something missing.
Stealth	The guard sees <i>some</i> movement - he doesn't call out the alarm, but draws his weapon and approaches slowly.
Knowledge checks	The answer comes to you but only after rumination or research- You figure out the answer only if you spend more time (from seconds to days depending)
Deception	He does what you want, but is suspicious of you - and adds a requirement that complicates your plans.
Intimidation	is only momentary appeased- in [die] turns will start lying or will refuse any more info
Persuasion	Requests a favor as additional compensation - whether that be gold, a quest, or collateral.

Use the following table to determine DCs and die when relevant for the severity of the complication:

	Minor	Moderate	Severe
DC	10	15	20
[Die]	1d8	1d6	1d4

Alternatively you can turn checks into a mini-skill challenges, which uses the complication table as well. Here's an adapted paradigm from "Blades in the Dark" by John Harper that can help you improvise DCs.

Choose a type of situation from the ones below, either based on description or DC (if you're given a DC). DCs are calculated assuming proficiency and moderate stats. Add +2 to each DC for each additional tier of play above the first. (PHB, 15)

CONTROLLED (DC 7-11)

You act on your terms or exploit a major advantage.

- **Partial fail:** You can try a different skill check without consequence. Otherwise, you succeed but the situation gains a minor *Complication*.
- **Fail:** You can try a different skill check without consequence. Otherwise, you succeed but end up in a *Risky* situation (future controlled situations in this encounter re treated as *Risky*).

RISKY (DC 12-16)

You go head to head. You act under fire. You take a chance.

- **Partial fail:** You succeed but the situation gains a moderate *Complication*, or you end up in a *Desperate* situation .
- **Fail:** You fail and end up in a *Desperate* situation.

DESPERATE (DC 17-21)

You overreach your capabilities. You're in serious trouble.

- **Partial fail:** You succeed but the situation gains a severe *Complication*.

STORY ARCS

For story arcs, failure being succeeding with a cost is also important. You don't want to craft a story arc that breaks when the players fail - else you'll be forced to fudge the game until they succeed, which can disrupt the verisimilitude of the game. A side effect of planning for failure is that you can be more open about the conditions of failure ("soon" -> "in 10 turns"). Here are some common missions and how they can lead to a soft fail:

- **A Hostage Situation:** Maybe you were too slow to get to him, or your stealth mission turned loud - the NPC is dead but you can find clues on his body.
- **A Chase:** You lose the target in the streets, but you roughly know where his hideout is. Time to look for clues!
- **A Last Stand:** Protect that McGuffin with your lives, for very turn you hold out, you save thousands of lives.
- **Stop the Ritual:** The avatar of Orcus is reborn, but is weak for the first few minutes of its life. An otherwise impossible to fight foe is weak enough for your party to feasibly take on.
- **Sneak in:** Get caught, guards are called, guards deal nonlethal damage and you wake up in a cell.
- **Clear the dungeon:** half your party wipes, the other half retreat. You need to be back with gold for a hostage exchange.

HOW IT HELPS

"I feel like properly implemented this would help significantly with DnD's problem of sometimes rolls feeling like they accomplished nothing or did something boring. " - Emma

Its a mark of a good DM to only allow a roll if its meaningful: If a failed roll simply meant "you did not succeed," it would lead to a bunch of issues. For example, when bartering for prices, players would continue to attempt to barter. You can always opt to cut off people from rolling multiple times, but I find that "succeed with a cost" keeps the game moving. This is key because failure is often an impediment to story beats, pacing, and dramatic tension.

You can also have personal goals - goals that only your character can fulfill. This may be related to something your character wants, such as "Find out how my parents died," but "goals" is a bit of a misnomer. Anything that helps you explore one facet of your character and helps you roleplay is useful. For example, "Making Friends" or "Trying Bravery."

BE A FAN OF THE MAIN CHARACTERS

SUMMARY

Change in mindset: you are not only in charge of "simulating" your character, you're involved in letting your character fall into situations that are complex and dramatic for the purposes of developing the story.

IMPLEMENTATION

KNIFE THEORY

Knife theory was originally posted on reddit by /u/jimbaby, and ported to GMB by /u/iveld. Check these versions for more information, the following is an abridged version:

WHATS A KNIFE

When writing a character's back story, it's important to include a certain number of "knives". Knives are essentially anything that the DM can use to raise the stakes of a situation for your character. Anything that can make a conflict personal, like a threatened loved one or the appearance of a sudden enemy. They're called "knives" because the players lovingly forge them and present them to the DM so that the DM can use them to stab the player over and over again.

A GOOD KNIFE BLOCK

When building a back story, your players should give you 7 - 12 knives. Here are some ideas, and here is a table:

- A named person your character cares about, living or dead (e.g. sibling, spouse, childhood friend)
- A phobia or trauma your character has experienced
- A mystery in your character's life (e.g. unknown parents, unexplained powers)
- An enemy your character has
- Any ongoing obligation or loyalty your character has
- An obligation your character has failed
- A serious crime your character has committed
- A crime your character is falsely accused of
- Any discrimination experienced (e.g. fantasy racism)
- A favored item/heirloom
- A secret your character is keeping

There should be variety in the type of knife. All of your knives shouldn't be family members, nor should they be crimes that you've done in the past. Each knife should consist of no more than two well worded sentences.

PvP

One application of "be a fan of the main characters" applies when players "fight". One very common dnd horror story is the kender rogue stealing from the rest of the party.

Party spats can be done well- conflict between characters is rich with roleplay opportunities. My suggestion here is to reorient the motivations of the players of the characters who are in conflict, not disallow pvp altogether.

SKILL CHECKS AND ATTACK ROLLS

- Attacks miss if the attacked player chooses it to
- Players choose the DC for social checks instead of doing Deception vs. Insight contests

REWARDS

- If the players feel the other has been a good sport, they can award the other with inspiration. See [Character goals](#) [Variant Rules](#) and [History points \(Hx\)](#):

Of course, if your players are good sport, and like the idea of not being able to metagame and being withheld information as a player as well as a character, by all means, go ahead. However, I think there would be much fewer negative interactions at the table if you implemented these rules.

RUMORS

Be a fan of characters other than your own. Alongside your background tables, you also want to create 5 rumors about your character that *other* people know - 2 good, 2 bad, 1 false (either good or bad). You know which ones are which, but others may not. You can use this rule in conjunction with the [World Info Card](#) Variant rules.

STORYTIME

Invest in characters' arcs by giving a chance to roleplay, perhaps via "flashback" by playing an actual storygame ([Once upon a time](#), [Burning Wheel](#)). Here's a simple version:

MAKE CAMP

When you make camp for the night give an opportunity for players to share stories: Lore from their culture, (that they make up), information about their backstories, etc. Telling the story invigorates the character and they gain their 1d4 x their level in temporary hit points. This can be used in conjunction with [Your Character Sheet Natters](#).

REMEMBER THAT TIME

Any time before a roll, you can turn to a fellow party member and say something along the lines of "remember that time when..." and recount a story of when something similar happened with both party members present. Can be used in conjunction with Hx.

HOW IT HELPS

"This is a principle that applies to both GM's and players, and it's pretty self-explanatory. It's something that some people already do, but some don't, and some don't get it, so having it as a codified concept in your game could be really good. It generally just clarifies the relationship between the GM and the players, and helps prevent situations like the rogue dicking people over because "it's what my character would do", because when you're a fan of the main characters, it doesn't matter if your rogue would dick everyone over, because it doesn't make a good story, and it screws everyone unnecessarily."

ALTERNATIVES TO DEATH

SUMMARY

Your character might become unplayable for a variety of different reasons. When life is cheap - there are other ways you retire your character.

IMPLEMENTATION

CHOOSE YOUR POISON

While death does increase the stakes - choosing the manner in which a character leaves the game is potent for the story. Here's a mechanic adapted from Apocalypse World 2nd Edition by D. Vincent Baker and Meguey Baker.

(Note that in dnd there are really two deaths - going down (going to zero hit points) after which most of the control is arrested from your character and your life is in other's hands, typically in the climax of battle - and actual death, after which is the process of reviving the soul through magical means.)

WHEN LIFE BECOMES UNTENABLE

When the characters health goes to 0 you have the choice to push yourself. Instead of falling unconscious and making saves you continue on for a minute before dying. You still die when you reach negative hit points equal to your hit point maximum. Additionally, if you die, you can no longer be resurrected.

If you did not push yourself, the experience has harrowed you so much that something must change:

- Your alignment changes
- One of your bonds, ideals or virtues changes, and you gain 1 major madness, and 1 minor madness that manifests in situations similar to your death.
- You no longer can take any more levels in your current class.
- Your soul is world-weary: (increases resurrection penalty by an additional 5)

RESURRECTION

Resurrection (other than true resurrection) is fairly limited--requiring a DC 15 spellcasting ability check by the caster which increases by 5 for each time the target has been resurrected. For the longer resurrection rituals, up to 3 other party members can attempt to aid the ritual, typically using a skill such as Arcana or Religion. The party member describes their contribution to the ritual, and rolls an appropriate skill check, with the DC decided by the DM based on their contribution. For each successful contribution, the DC of the resurrection reduces by 2. Upon being resurrected, you return to life with 3 levels of exhaustion.

Resurrection is a part of the DnD world- and to be honest, is not that hard to come by. After 5th or so level, resurrection spells are available to the players. Before then, you may gain limited forms of resurrection through boons from the people you help. One of the reasons why Resurrection is "cheap" is because its unreliable, requiring some degree of luck, fate, and spirit.

Commoners rarely get revived after fatal accidents, for example. The gods grant resurrection if its deemed that your story is yet to finish.

DEATH PREFERRED

Characters don't have to be play to win- watching a player's slow dramatic descent into self destruction can be cathartic. In addition to preventing a premature death, there should be ways to get the satisfying end without death.

EVERYTHING ON YOUR CHARACTER SHEET MATTERS

You have 10 points that you can split among your background aspects: Traits, Ideals, Bonds, and Flaws (max 5 in any). While you may have more parts of your character that matter to you, these are the only ones that gain mechanical significance. When you roll a d20, you can evoke one of these elements and gain a bonus to your roll for each point in it. Additionally, each time you evoke one of these aspects, you add a tick towards each other aspect, and remove any ticks beside this aspect. Later when you evoke an aspect with at tick, its treated as having additional points equal to the number of tics. You can only evoke any background aspect once per game session.

Circle the aspect that you deem most vital towards your character's self-worth, copy it on a piece of paper and give it to your GM. Your GM will track this aspect and in certain situations will ask you to roll a check of DC 5 (minor transgression), 10 (accidental transgression you regret afterwards), or 15 (significant transgression) when you behave counter towards this aspect. Your character leave the party if you accrue transgressions greater than your 1d4 (GM rolls in secret at the beginning of the game) + character's level.

CLASS SPECIFIC

In addition, if you're a Warlock, Cleric, Paladin, you are given another aspect that your GM keeps track of, although separately from your background aspect, unless they are sufficiently similar. If you're a Warlock, you don't know what this aspect is, but you're told whenever you break it.

If you're a ranger beastmaster or a class (such as **Dragon Rider**) that requires a pet, you can add an aspect that involves the safety of that pet. The repercussions of this are large; You lose any class feature to conjure another pet or revive a dead one. Now if your pet dies and cannot be revived (same resurrection rules as you), then you also leave the party and retire. Increase the AC of the pet by 2, and the health by 1.5x.

HOW IT HELPS

"There's a common question I see in DnD discussions that's "What do I do about character death? It's inconvenient and forces people to roll new characters, but if we take it out completely, I'm afraid that we'd lose all sense of tension and risk," and in my eyes, this is a pretty good answer to that issue." -Emma

RELATIONSHIP MECHANICS

SUMMARY

Codifying how well you know other characters and in what setting. Useful as an internal guideline for how you should make decisions regarding other characters, as well as brainstorming interactions for starting parties.

IMPLEMENTATION

"Basically, this is a way of mechanizing characters knowing each other, and a way of making sure that players build relationships between their characters without it being this big pulling-teeth type experience to get players to think out how their characters know each other, what they feel about each other, how they're connected, etc. Hx also is a fluid thing. As you get to know someone better or worse, Hx fluctuates. Basically for DnD you could just have this happen through roleplay, or you could come up with some way of mechanizing it yourself. Either one works."

-Emma

Relationship mechanics are standard in most PbtA games, but the example here is from Apocalypse World 2nd Edition by D. Vincent Baker and Meguey Baker.

CREATING HX

Every player's character has Hx, history, with every other player's character. Your Hx with someone else says how well you know them. It's based on specific moments or episodes in your shared past. Your Hx with them, written on your character sheet, says how well you know them; theirs with you on their sheet, says how well they know you. It doesn't say how long you've known them, how much you like them, how positive your history together has been, or anything else necessarily, just how well you *get* them. If your Hx with somebody is negative, that means you really don't know them or can't predict what they'll do. Thus you can't effectively help them OR screw them over. Hx is asymmetrical - My character might know yours Hx+2, but yours might know mine Hx-1.

Go around in a circle and set Hx, while the DM oversees and gives everyone their turn. On a player's turn, they read some or all of the options under their background and ask the other players for volunteers. If a one of the other players never volunteered for any of the options, they use the default Hx listed under the background.

It's up to each player to choose which questions they'll ask on their turn, and up to all the other players to volunteer the answers. As DM, pay attention as the character's Hx are developing, this is great stuff, and jump in with questions and contributions of your own.

Hx is used as a modifier for d20 checks for player-player interactions. For example you can roll a Hx check to "retroactively" determine if two players have a secret signal, or if you can nonverbally communicate a plan.

BACKGROUND TABLE

Background	Which of you..	Hx
Acolyte Hx-1	1. Made me question my faith?	-4
	2. Came into my church one busy day?	+1
	3. Helped me realize a fundamental truth?	+3
Charlatan Hx+2	1. Have I tricked before?	+3
	2. Conned the con man?	-3
	3. Caught me - I barely escaped?	-4
Criminal Hx-3	1. Was a target of a job?	-2
	2. Helped bust me out of jail?	+5
	3. Hired me once?	+3
Entertainer Hx+1	1. I've preformed habitually for?	+3
	2. Made me jealous?	-3
	3. Inspired me?	+4
Folk Hero Hx+1	1. Have supported me in a crisis?	+2
	2. Befriended me as a child?	+5
	3. Seen me fail?	-3
Guild Artisan Hx-1	1. Bought my goods?	+1
	2. Won a competition against me?	-2
	3. Gifted me what money couldn't buy?	+3
Hermit Hx-4	1. Gave me medicine saving a loved one?	+3
	2. Comes to visit weekly?	+5
	3. Ran an errand of importance for me?	+2
Noble Hx-3	1. Do I have an unsavory relationship w/?	-1
	2. Bribe me?	-1
	3. Am I faintly interested in romantically?	+5
Outlander Hx-4	1. Have I protected from a bear?	+2
	2. Fell into an animal trap?	+3
	3. Got lost, and I had to save?	+3
Sage Hx-1	1. Do I think is an fellow intellectual?	+2
	2. Have I gone to for personal research?	+4
	3. Asked for profane knowledge from me?	-3
Sailor Hx+1	1. Do I think is the strongest?	+2
	2. Sailed with me?	+4
	3. Stranded me on an island?	-5
Soldier Hx-1	1. Do I think could beat me in a fight?	+3
	2. Left me for dead?	-4
	3. Fought besides me?	+4
Urchin Hx-4	1. Used me for valuable intel?	+3
	2. Was once out on the streets with me?	+5
	3. Saved me from starvation?	+3

HOW IT HELPS

"This is the #1 pick because one of the biggest complaints I here people talk about with DnD groups is the PC's not being connected and then the party falling apart because of it, and if the party sticks together, the PC's not talking to each other. Whereas like, a mechanic like this makes it so that everybody is clear on how their characters are connected, and it gives them something to talk about... And there you go, voila!, you've got a party with the set-up they need to care about each other and have stuff to talk about. If after that they still don't RP with each other, that can't be fixed." - Emma



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